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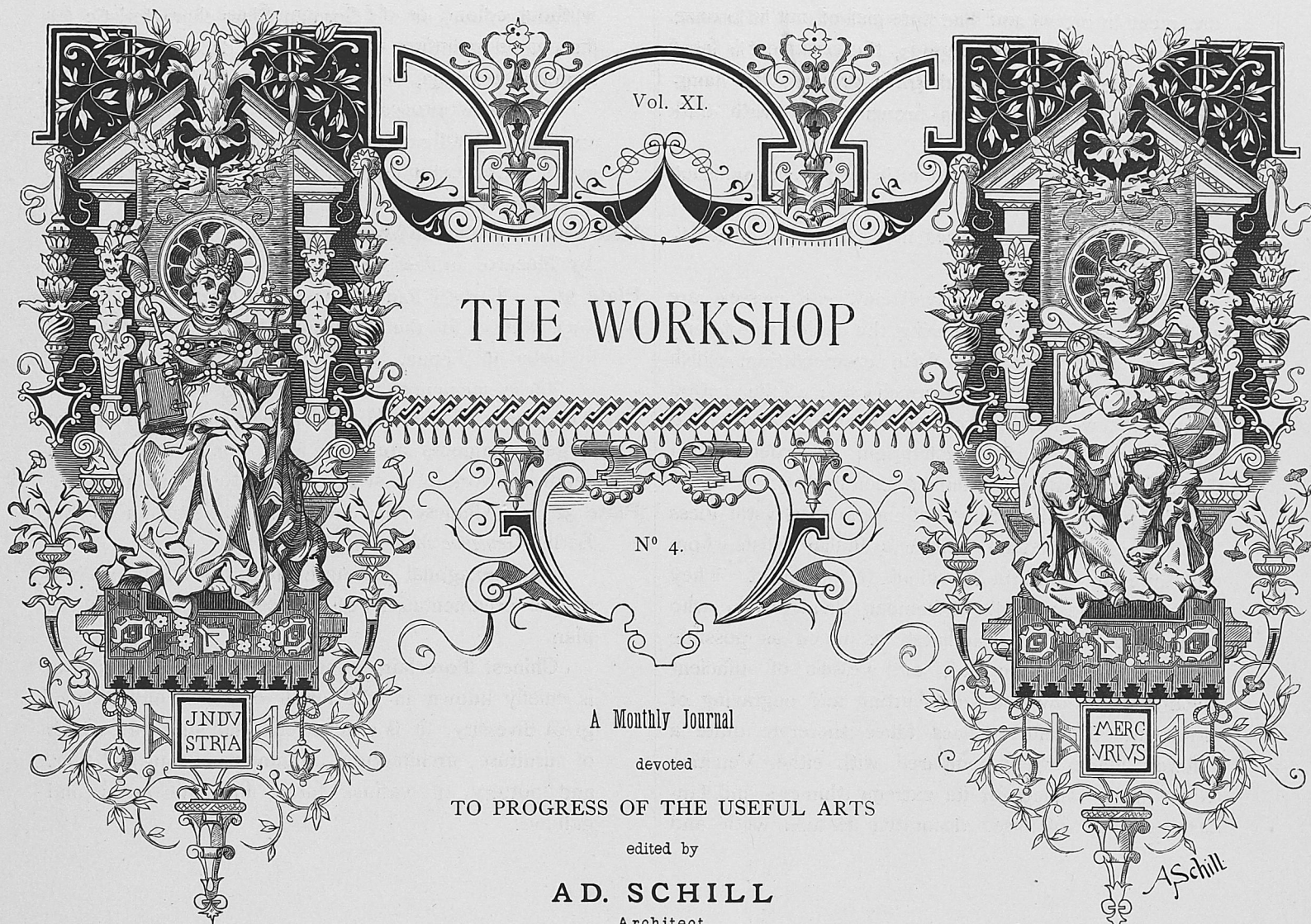
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EXPLANATION OF THE PLATES.

Plate 25. — Epergne in Silver; designed and manufactured by Koch and Bergfeld in Bremen. Height 0,31 m.

This specimen of modern silver-plate, showing ornament in relief gilt on white ground, is distinguished by an elegant sweep of lines and delicate details. It is a proof of the importance which is attached to-day in art-industry to improve the forms of objects of daily use, of the successful efforts that are being made to revive in silver-plate the noble and graceful forms of the Renaissance, and to give an appropriate treatment to this precious material which for a long period had to undergo the abuse of an obsolete naturalism.

Plate 26. — Casket in Marquetry, designed and manufactured by F. Bosch.

The upper part of the Casket, from the capping mouldings of the pedestal, form a little chest set into the lid, the under part or pedestal contains drawers, which are visible when the front side, arranged as door, is opened. The panel ornaments represented below enrich these drawers, the fronts of which as well as the inside of the door present incrustations in ivory on maple.

The marquetry on the outside of the casket shows different kinds of wood, the fret in plum-tree with facing fillets in maple, the ground in mottled lime tree, the ornament in plum-tree, maple and common walnut, the structural and framing parts in American walnut.

The engraving represents the various kinds of wood by different shadings: plum-tree, black; maple, white; common walnut, transverse shading; American walnut longitudinal shading; ivory, white.

Dimensions of Casket: Length 0,36 m., breadth 0,27 m., height 0,30 m.

Plate 27. — Fire Screen in Bronze Cast, designed by Prof. W. Wollanek in Vienna.

The design symbolizes the tale of the seven ravens, the radial fan partitions in conventionalised mistletoe. The medallions with the ravens to be executed in enamel on blue ground, the figure of the spinning sister in bronze in the tint of oxydised silver.

Plate 28. — Design for a Ceiling by W. Bogler, Archt.

The central compartment shows an ornamental pattern in light tints: the friezes in goldbronze relieved by brown lines and network, ground of ornament light green and brown, ornament leather-brown with bronze hatching, centre rosettes in gold on red-brown ground, the little tulips lilac.

All the architectural bands and profiles, and both the plain and ornamented mouldings, are in light and dark oak. The circle ornamented with laurels in bronze, the berries, ribbons and beads in gold, the egg ornament dark brown with gilt tongues, the running rosette ornament on brown and green ground, the rosettes and the raised fillets of the encircling bands in bronze, the frieze of coved part of ceiling framed in oak,

ornament in brown and lilac tints picked out in bronze. The walls have leather hangings, the ornament is faced with bronze on brown and green ground; the hangings are framed with deep-brown friezes with dark mouldings partly gilt.

The wainscot of the room is light oak polished with some gilding.

Plate 29. — Decanter and Tazza in Cut Crystal, in a Private Collection in Dresden.

These beautifully engraved and cut vessels are 17th century work. Considering the device and taking into account the character of the ornamentation, which shows the influence of the French style of the period Louis XIV, we have reason to conclude that the two objects are either of French origin, or ordered by a Frenchman in some Bohemian manufactory.

The process of cutting and engraving crystal glass had been introduced into Prague by Italian artists whom the Emperor Rodolph II called to his court. They were the masters of the Bohemian Glass Cutters who required a material assimilated as much as possible to the limpidity of crystal, and vessels of sufficient thickness to allow the facet cutting and engraving of ornament. Bohemian glass takes therefore quite a different place when compared with either Venetian Glass, justly valued for its extreme thinness and fantastic variety of fused decorative features with and

without colour, or old German Glass characteristic for its enamel painting as a means of decorating it with armorial bearings, designs, and inscriptions.

This new process of glass-making, practised by excellent crystal cutters, such as Caspar Lehmann, towards 1600, extended afterwards from Bohemia almost over the whole world.

Plate 30. — Buffet in Walnut, designed and manufactured by Mazaroz in Paris.

Plate 31. — Upright Panel Ornaments, German, 16th century work. In the Austrian Museum for Art and Industry in Vienna.

These specimens are executed in the style of the Nuremberg Master, H. Aldegrevier (1533). The two larger ornaments are taken from the silver sheath in repoussé work of a sword of Electoral Saxony.

Plate 32. — Chinese Garden Chair in Porcelain in the Berlin *Gewerbe-Museum*.

The hexagonal ground-form of the Chair, as well as the ornamentation of the seat, is shown in the plan.

Chinese Porcelain, excepting objects of daily use, is chiefly known in the forms of vases and urns of great diversity. It is extensively used also for articles of furniture, architectural ornament, enamelled tiles, and pottery of various forms for balustrades and galleries.

VARIOUS.

An Obelisk for America.

The *New York World*, commenting on the departure of Cleopatra's Needle from Alexandria says: — "We are authorised to state that his Highness the Khedive of Egypt has signified his willingness to present to the city of New York, upon a proper application being made to him, the noble obelisk, 70 ft. in height, which now stands 'solitary and alone' near the railway station at Ramlet, at Alexandria, its companion having been accepted by England, and provision made for its transportation thither by a public-spirited Scottish gentleman. And we are further able to say that the enterprising contractors who are now conveying the English obelisk to its destination are prepared to agree to bring the companion monolith from Egypt to America, and to erect it on any site which may be selected for it, at a price not exceeding \$ 100,000, the whole risk of the enterprise being taken by them against a deposit of the sum agreed upon in the hands of some leading American banker."

Bronzes Incrustés.

A beautiful style of bronze or copper work, ornamented with gold and silver, is now manufactured in Paris under the name of *bronzes incrustés*, the process of production being both new and ingenious. After an object of copper or bronze has received the desired form, the drawings are made with water colors, the body of which is white lead. If several pieces are

to have the same design, it may be printed on them by the process used in porcelain painting. Those parts of the surface not painted are covered with varnish. The object is then placed in dilute nitric acid, by means of which the paint is dissolved, and the surface of the metal is etched to a certain depth; when the etching is finished, it is washed with water and immediately placed in a silver or gold bath, and a layer of the precious metal deposited by electricity on the exposed parts of the surface. The varnish is then thoroughly removed, and the whole surface polished, so that the ornamented part is just even with the rest, when the surface is bronzed, this operation not affecting the color of the gold or silver. A very fine effect is said to be obtained by producing black bronze or sulphuret of copper on those parts of the surface which lie between the ornamental work.

Anglo Indian.

The Channel Tunnel.

Operations connected with the submarine tunnel have been commenced on the other side of the Channel, several pits having been sunk to the depth of about 110 yards. At the same time the French and English committees have definitively drawn up the conditions of working for the route. The property of the tunnel is to be divided in half by the length, — that is to say, each company will possess half of the line, reckoning the distance from coast to coast at low tide. Each company will cover the expenses of its portion.

The Builder.

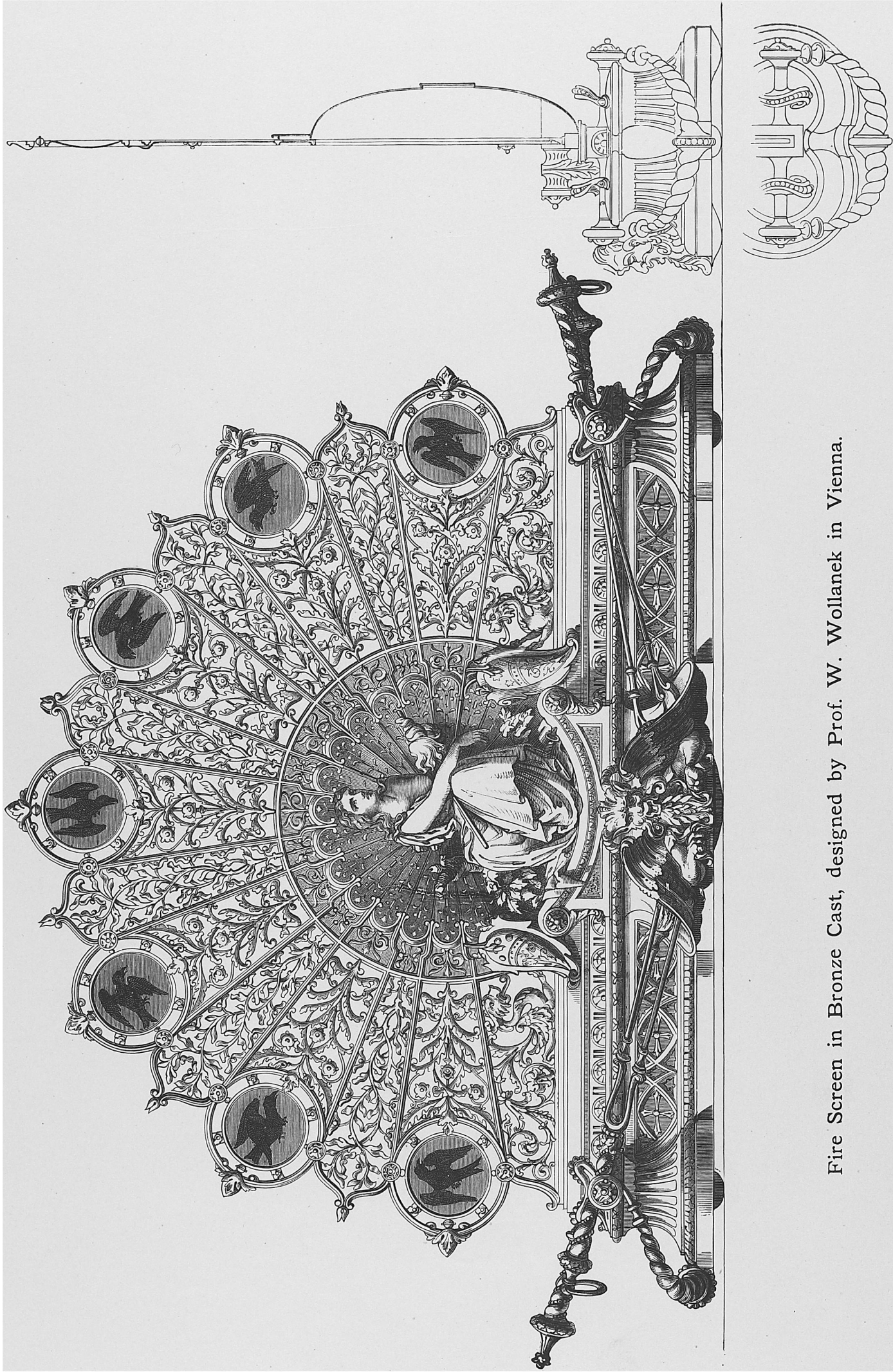




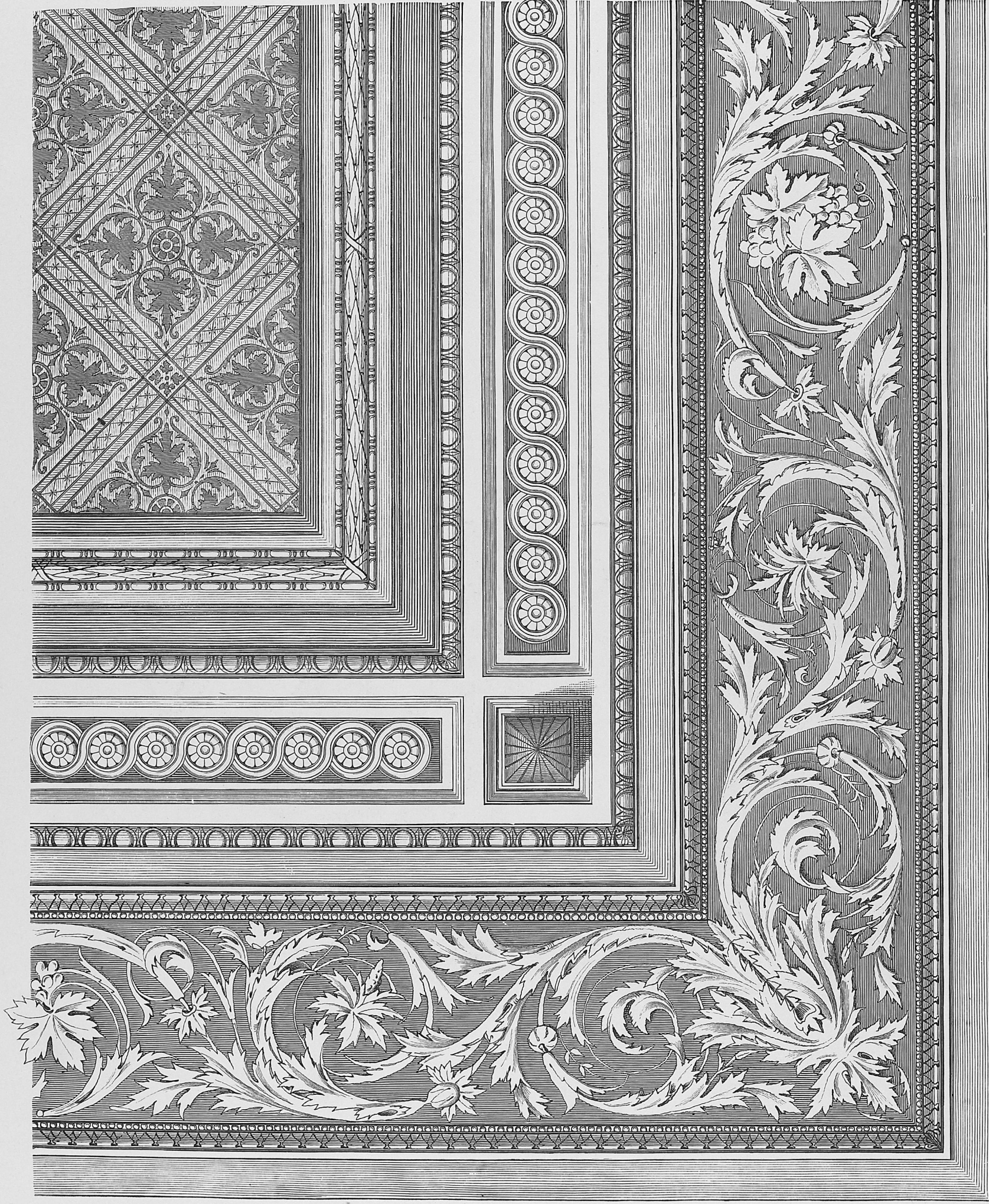
Epergne in Silver, designed and manufactured by Koch and Bergfeld in Bremen.



Casket in Marquetry, designed and manufactured by F. Bosch in Friedrichshafen.



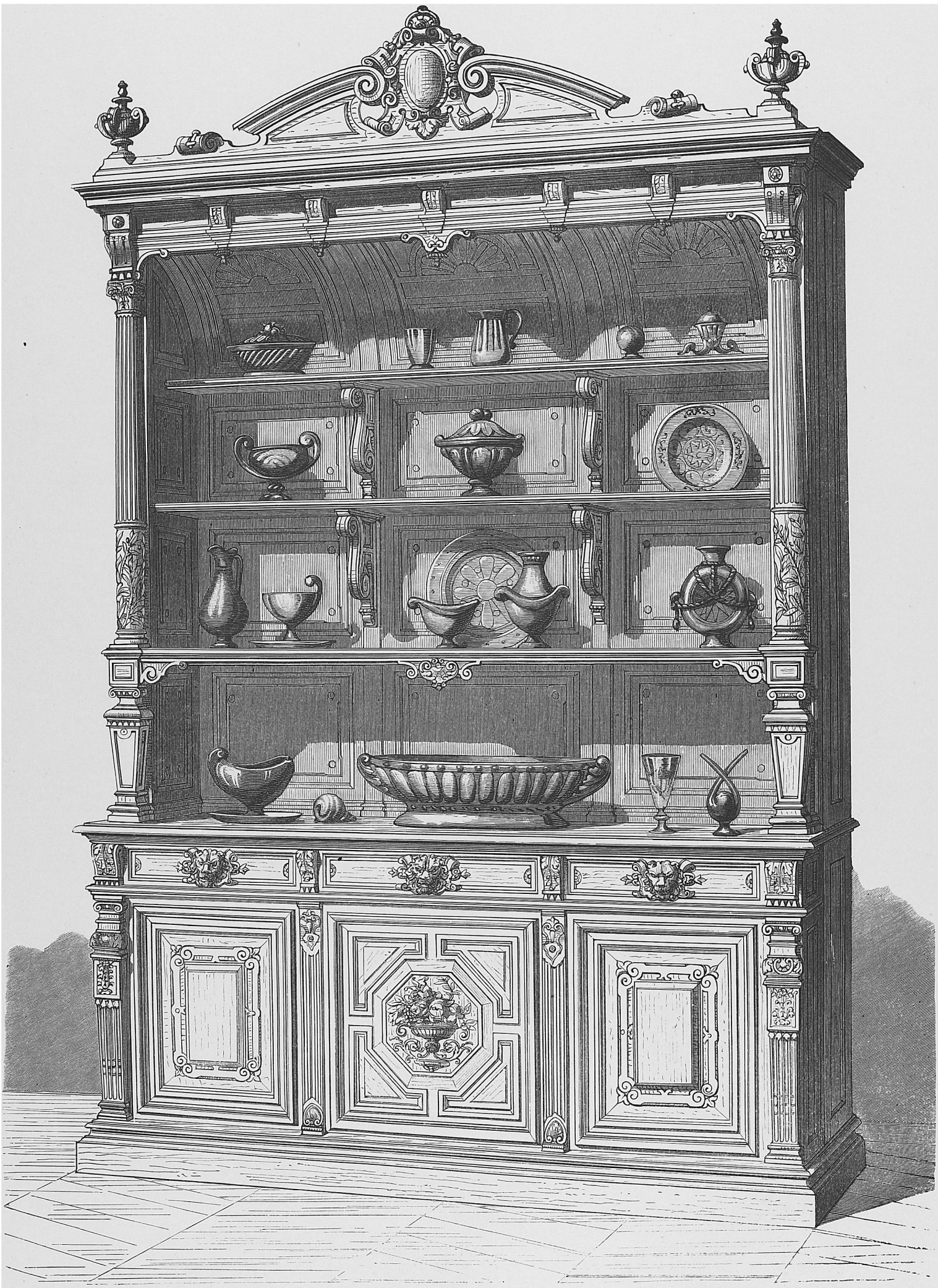
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Decanter and Tazza in Cut Crystal, in a Private Collection in Dresden.



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Upright Panel Ornaments, German 16th century.



Chinese Garden Chair in Porcelain, in the Berlin Gewerbe-Museum.